

THE ELEMENTARY ENGLISH REVIEW

VOLUME II

APRIL 1925

No. 4

COSTUMES FOR "A MID-SUMMER NIGHT'S DREAM"

MAUD R. HARDMAN

Instructor in Art in the Wm. M. Stewart School of the University of Utah

THERE ARE few school activities that arouse greater interest and enthusiasm among children than the production of a play, especially when there are to be stage-settings and costumes. To use this interest, to convert it into a means of education is the work of the school.

Before making a detailed account of the costumes for "A Mid-summer Night's Dream" based on the work done by students of the seventh and eighth grades in the Wm. M. Stewart School of the University of Utah, it is necessary to discuss briefly the underlying aims and methods of the work, so that reasons can be seen for taking what may seem a long and devious route when there are open several easy ways such as renting costumes or making them according to directions that may be bought. The aim of this paper is not to describe the Stewart School production so photographically that other schools can duplicate it to the last detail, but to give an account of methods which resulted in a profitable educational experience.

First, what are the aims of the activity? To develop the child's appreciation of theatrical costumes and settings and to develop in him reasoning judgment and discrimination; to cultivate taste in his own

activities in play-production; to stimulate research and give experience in the fields of art and science; to provide outlet for expression in the arts and their allied crafts and at the same time to help the child acquire greater skill in their execution; and finally to give practice in buying and selling.

The production of a play can be so organized that it will stimulate activity in every department of the school; and in order that the child may gain most and give his best every department must be accessible to his needs. The language and literature department initiates the work by introducing the play, and is therefore the ultimate authority of the whole thing; the art department then assumes command of designing settings and costumes, but relies on others for its facts—literary, geographical, historical, scientific; the arithmetic department helps with estimates and purchase of materials; and the manual training, the handwork and the domestic arts departments provide the means and ways for constructing the equipment, for the realization of the vision as it were. It is the old, old process of true education—a need stimulating expression, expression building upon experience and seeking



Flowing hair, drapery and a minimum of pattern fit the out-door setting

*The quarrel between Titania and Oberon. From Forty-Minute Plays from Shakespeare, by Fred G. Barker**

*Courtesy of The Macmillan Company

grea
and
atio
A
the
used
sche
tura
defin
used
shou
figu
harm
men
othe
tion
setti
The
his
tume
the
indi
ordin
ing
tern
dress
conv
setti
I
diffic
duct
Drea
of U
the p
snow
diate
snow
the l
such
prod
alrea
harm
Hall
patte
we al
the g
then
a tru

greater truths through research and study and finally finding outlet in artistic creation.

After the play is read and parts assigned the first decision is the type of stage to be used. There are two possibilities for most school productions, the built and the naturalistic setting, either one of which will define the character of the costumes to be used. Costumes and settings for a play should unfold a tapestry-like picture where figure and back-ground unite to make a harmony of design and color, and all elements are held in proper relation to each other. The built stage-setting is conventional, patterned, artificial; the out-door setting free, natural and uncontrolled. The latter emphasizes the individual and his personal beauties and makes the costume a mere enhancement of himself and the natural setting; the former makes the individual a part of the pattern and subordinates his distinctive qualities. Flowing hair, drapery and a minimum of pattern fit the out-door setting; formal head-dress, costume with a wealth of design, conventionality belong to the formal setting.

I emphasize this first step because of a difficulty met in the Stewart School's production of "A Mid-summer Night's Dream" on the campus of the University of Utah. The children had chosen to do the play on the lawn with fir and balsam, snowball bush and japonica for the immediate back-ground, and in the distance the snow-peaked Wasatch Mountains. But at the last moment a fickle spring provided such inclement weather that the out-door production was impossible. The costumes, already completed, were distinctly out of harmony with the built setting the Stewart Hall stage provided, a forest of extremely patterned and decorative trees. At first we abandoned all idea of setting beyond the grey curtains that were always good; then several of the older boys volunteered a truck-load of green branches from the

country. A grateful farmer gladly let them cut wild-rose, willow and box-elder from an overgrown fence-row. We put these green things in jars and buckets of water and arranged them against the grey curtains. Potted plants from the conservatory filled empty spaces and finished a setting quite in harmony with the costumes.

And now let us go to the costuming. As I have said before, the art department is best suited to assume control of this work but always in cooperation with the rest of the school. Each child makes a sketch of what he thinks his own costume should be (he is naturally most interested in his own). Where a group is to be dressed alike the individuals of the groups make their own designs, then select the one they like best, perhaps adding details from the others. This trial attempt captures the originality of idea in the work and indicates to the child what he needs in the way of study and research in order to realize best his vision of what the costume should be. A period of study intervenes before he is prepared to make a second sketch of his costume. The library with its books, pictures and magazines will help him most. In cases where plants and animals are personated, as with the fairies and Bottom transfigured, the children should go to the natural forms for their facts. Later they may study what has been done by others but in such a way that they will not be led to copy ideas rather than develop their own. When the child is satisfied that his costume is suited to the character and is in harmony with the setting, he is ready to begin the patterns for the garment and the design to be applied.

The type of design and the time available will determine the technic and materials for applying the decoration. Embroidery is a long method and is often too intricate to carry across the foot-lights. Appliqué, painting and stencilling are most usable for the child. Batik can be most beautifully used but is too difficult



The ass's head for Bottom presents the most difficult and at the same time the most interesting problem

*Quince: Bless thee, Bottom! bless thee! thou art translated.—From Forty-Minute Plays from Shakespeare, by Fred G. Barker**

*Courtesy of The Macmillan Company

for
at
be
Ap
sat
plic
app
may
gro
erép
used
of t
drap
"Id
cille
men
costu
the
need
paint
so go
desig
with
the m
visit
to sub
goods
to pu
advan
any n
silk on
cloth o
dor to
materi
At t
depart
until a
which
entials
—not v
work o
The
Night's
three g
those o
fairies.
were u
may h

for most children below the high-school; and the process of tying and dyeing can be so cheap in effect that it is undesirable. Appliqué is, I feel the most pleasing and satisfactory method because of its simplicity and dignity of design; it may be applied by blanket or blind stitching, or it may be glued or cemented to the background. Cloth is the best material, but crepe paper or soft smooth paper may be used. Paper makes the designed sections of the costume stiff and impossible for drapery. Oil colors thinned out with "Ideal Mixture" can be painted or stencilled on fabrics of all kinds. Some experimentation is needed before the work on the costumes should be attempted, because of the proportion of paint and mixture needed for various costumes. Tempera paints may be applied directly but are not so good for stencil. When the patterns are designed the arithmetic department helps with estimates and with the purchase of the materials. A group of children should visit different stores and get price lists to submit to the class. It is best to buy the goods by the lot even though each child is to purchase his own, first because of the advantage in prices and second to avoid any noticeable difference in quality. A silk or satin dress among others of cheese-cloth or even of sateen will shout its splendor to the audience and make the cheaper materials tawdry.

At this point the various arts and crafts departments take up the work carrying on until all is ready for the dress rehearsal which will undoubtedly reveal added essentials to be worked up at the last minute—not undesirable since this is part of the work of producing a play.

The costumes of "A Mid-summer Night's Dream" resolve themselves into three groups, those of the Greek nobles, those of the mechanics and those of the fairies. The version of the play which we were using omits the first groups, but it may be well to discuss those costumes

briefly in case the entire play is to be done. These designs like those for the mechanics' dress have historical back-ground which must be studied. The Greek vase, in actuality or in picture is the best source of information for Greek costuming that I know. Factory, cheese-cloth or silkoline are the most possible materials. The group may be carried out in white or one color with applied designs of a contrasting color, or each costume may have its own color and design. The former scheme is quite suited to the formal setting and not impossible for the natural setting. The old Greek dress consists of a rectangle of material folded on one side and open on the other. Tapes at intervals along the open side and on the shoulders at the top fasten the garment. A girdle holds the drapery in place. This costume is easily made and offers excellent opportunities for borders and all-over patterns.

The mechanics' costumes can be made of any coarse material. Our boys hunted up old burlap bags, washed and dyed them and used them for their costumes. They were decorated with colorful patches and borders and with brilliant girdles and head-cloths and surely attained the true spirit of the roisterers who wore them;

"A crew of patches, rude mechanicals,
That work for bread upon Athenian
stalls."

The ass's head for Bottom presents the most difficult and at the same time the most interesting problem. The easy way is to rent a mask, but that will rob the children of an experience that will exercise their ingenuity and introduce an alien and undesirable element into the picture. I shall give the directions for two types of mask that children can make. The first is less substantial and less expensive:—on very heavy brown wrapping paper draw two duplicate profiles of a donkey's shoulders and head with the mouth slightly opened. This should be large enough to

cover the child's head and to fit down well over the shoulders. Cut a strip of paper about seven inches wide and stitch it between the two profiles, up the neck over the head, down the face, into the roof of the mouth and out on the lower jaw, under the jaw and down the neck again. Cover the stitchings with gluey tape (the kind merchants use for fastening packages), cut eye-holes and brace with gluey-tape; then cover the entire mask with crêpe paper, brown or grey, and paint to suggest hair. Cut away the back of the mouth on the inside to provide a hole to look through; make teeth of heavy white paper and stitch into place. Paint the inside of the mouth red and adjust a padded satin tongue. By fastening this tongue at the base and running a string from the tip through the roof of the mouth and down to the hand, a realistic lapping may be had. The ears are made separately and attached; they too may be strung so that their movements can be controlled. It may be necessary to slash the lower edges of the mask when adjusting it to the child.

The second mask is more intricate, yet quite within the reach of the child's ability:—mold from clay a large donkey's head, and make separate models of appendages such as the ears; cover the models with layers of moist wax paper; soak quantities of gluey-tape and build over the form working it carefully into hollows and cracks and letting the strips weave and interweave in all directions. Soak a thin cheese-cloth in glue and smooth over the form, slashing if necessary to remove wrinkles. When it is nearly dry slit the mask up the back of the neck, slip off the mold and join the slash together by gluing tape on the inside. Make the ears in the same way and fasten to the head when thoroughly dry. The lower jaw may be hinged and finished with teeth and tongue like those described for the first mask. Before painting with oil colors a coat of Gesso may be used; this makes the head very sub-

stantial, but is not necessary. In making both masks the children will offer excellent suggestions and invent new tricks for the actor to use.

For the fairy costume a soft clinging material such as cheese-cloth, tarlatan or silkoline is desirable. Tarlatan if washed and dried by hanging lengthwise gains much of the beauty of a serpentine crepe. It is also an excellent material to dye. An under-slip of cheese-cloth with a full overdress of the tarlatan formed the fairy dress. Each wore a symbolic head-dress or crown with wired flowers radiating upwards from a band that fitted the crown of the head. Rosettes, garlands, flowers, bindings and streamers made interesting detail. The girls wore stockings but no shoes.

Crinoline painted with oil-colors dissolved in gasoline is an excellent material for flowers and leaves. The flowers are made much as paper flowers are made, but are not so common-place. Garlands of these flowers for Bottom and clusters for the fairies' costumes will provide enjoyable work for children, and if not too closely directed, will stimulate inventiveness and ingenuity.

Below are the essentials of the fairy costumes:—

Puck—Peter Pan blouse of dull yellow, yellow bloomers, green sleeveless jacket, pointed green cap, green stockings and pointed shoes.

Titania—seagreen tarlatan over a pale lilac slip; a silver crown with stars, silver girdle and garlands of small flowers twined among the folds of the dress.

Oberon—violet Pierrot suit with yellow tarlatan ruffles, at neck and wrists, gold crown, and a black sateen cape appliquéd with a yellow-green and scarlet floral pattern.

Moth—a golden-tan slip over red-brown yellow-orange wings, black head band with gold antennae.

Mustard - seed—mustard yellow over
mon yellow trimmed with small flowers.

Peas - blossom—pale blue-violet over
deeper violet dress, with long gray-green
streamers symbolic of leaves and tendrils.

Cob-web—a dull orange dress with silver
spider-web wings made by stringing che-
nille on thumb-tacks to form a web, knot-
ting at all intersections and painting
silver; loops for the arms should be at-
tached to the upper margins of the wings.

As to the properties this play requires
but few:—garlands of flowers, scrolls for
the would-be players, and a couch with
drapery for Titania.

At the close of this article is a list of
materials needed for this production. Un-
doubtedly substitutes will be made, but
like the methods described above, this list
is but a suggestion. No matter how the
work is carried out, if there is enthusiasm,
if there is a spirit for study and for re-
search, if there is freedom of expression
limited only by truth and fact, the produc-
tion of "A Midsummer Night's Dream"
will be well worth the effort.

A LIST OF MATERIALS

Two lengths each of tarlatan and cheese-
cloth, or of silkoline for each fairy cos-
tume.

Two and one-half yards of burlap or
two burlap sacks for each mechanic's cos-
tume.

Four yards of cheese-cloth, one and one-
half yards of sateen for Puck. Three
yards of tarlatan, five of cheese-cloth,
sateen or paper cambric for suit and two
yards of sateen for the cape of Oberon.

Five yards of white crinoline for flowers.

Three sheets of heavy wrapping paper
24" x 36".

An assortment of colored cloth pieces,
and of papers.

Silver and gold paper.

Two rolls of light-weight hat wire.

One ball of chenille or twine.

One roll of crépe paper.

Old stockings and good cold-water dyes.

Oil paints—red, yellow and blue, gaso-
lene, turpentine and "Ideal Mixture."

Glue and liquid cement.

Two ounces of silver paint (powdered)
with one-half pint of bronzing liquid.

FAIRYLAND

From A Midsummer Night's Dream

William Shakespeare

O VER hill, over dale,
Through bush, through brier,
Over park, over pale,
Through flood, through fire,
I do wander everywhere,
Swifter than the moon's sphere;
And I serve the fairy queen,
To dew her orbs upon the green:
The cowslips tall her pensioners be.
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dew-drops here,
And hang a pearl in every cowslip's ear.

CHARACTER STUDIES FROM SHAKESPEARE

FRED G. BARKER

University of Utah, Salt Lake City, Utah

PUT YOURSELF in the other fellow's shoes! is advice that usually makes us stop and think. In fact, the wholesome effect of putting oneself in the other fellow's shoes can scarcely be overestimated. Yet we slip into some other fellow's shoes every time we read literature. Those shoes may be the sensible, businesslike shoes of an editor, the easy slippers of an essayist, the seven-league boots of a historian, the winged sandals of a traveler, or they may be all the boots and shoes at once of the characters in a novel or drama.

As there is occasionally some question in real life—at least when we buy footwear—just which style of shoes are most appropriate at a certain age or for a particular purpose, so it is in this life of the imagination, and out of the uncertainty has grown our great variety of literature. Probably all shoes in their places are best. But may we inquire for a moment what shoes are possibly the very best for children in the seventh or eighth grade?

In putting on any of these literary boots the children will assume somewhat of the character and personality of the writers or persons in the story, will experience to a greater or less degree their sensations, see through their eyes. But with some forms of literature the experience is much more vivid and interesting than with others. It is particularly vivid, for instance, in novels, since we can feel in them sometimes as if we were in the woods herding swine with *Gurth*, or in the village visiting from house to house with *Eppie* and *Silas Marner*. There are moments when we may actually seem to be those characters and not merely friends of theirs peeping over their shoulders or wearing their shoes. The experience is most constant, however,

in a drama, since all the speeches are written in the first person and we assume the characters continually. We do not step back out of the scene sometimes as in a novel while our author indulges in what may seem to us a superfluous remark. Our attention is not intermittently drawn toward the back of the book, wondering how the plot will turn out. We are absorbed in the lives of the people in the play. We follow step by step the thoughts of Shylock—remember the indignities of his past life, realize the handicaps of the present, and finally experience the deprivation of daughter, means, sustenance. Do we care then whether some one else has condemned or condoned his actions in that far off time? No, for in the person of Shylock we have experienced them; we have understood.

We must not think, either, that all the experiences to be sensed deeply in the reading of a play and which go to make up a great tolerance and love for mankind are sad experiences—as if the tragic *buskins* were always to be worn. The feeling of triumph or of patriotism of the historical play, or the feeling of being deserving and successful may be a spur to us. The feelings of roguish good nature or waggish happiness that go with the wearing of the *sock* of comedy are equally precious. They are experiences that help to acquaint us with the worth of many underestimated—because very light-hearted—friends. Is it hypocrisy to have a merry heart, to be humorous, to attempt to cultivate a shining, sunny temperament? Not if the comic shoes be worn with full sincerity and our humor shows tolerance and a true love for humanity. It is only the shallow imitator, the one who has not heartily lived his roles, that can be called a hypocrite.

With the genuine assumption of a role, a new spirit is born within us. The attitude toward life changes. It may be only for a moment, if we cannot sustain it. But if a child in the seventh or eighth grade after studying the character of Benedick or Beatrice—in Shakespeare's *Much Ado about Nothing*—tries to live these characters, assumes a brighter, wittier, happier disposition—nay, if he adopts the very attitude of one who is already successful in being bright, witty, and in love, should we not rather encourage him than shake the head and say that it will not last? The experience the child obtained was *vicarious*, it is true, but as long as it was wholehearted and real to him, he gained a concept that has made him happier and, as the result of it, a demeanor that will have an advantage to him perhaps all through his life. He has found, in short, a character study that had subtle appeal for him, and he has made use of it.

Range of Characters in Shakespeare

SHAKESPEARE is the richest field for character study in literature. The great dramatist utilized more characters than any of the most prolific novelists, and in addition, breathed into those characters such a breath of life and personality that they have become as real as if they were historical personages. The vivid impressions the older ones of us have gained of Lear, Hamlet, Macbeth, Othello, Falstaff, and Jaques quite belie the fact that only the first three of these had even a shadowy existence in history, while the others were altogether imaginary. Yet our living with these characters has been a great experience to us.

There are other characters perhaps better suited to children's study, whose experiences repay attention even if it be to milder messages. The episodes of Benedick and Beatrice, the two witty people already mentioned, whose fondness for saying clever things eclipsed their most important interests in life, but who are awak-

ened to seeing that they have hurt each other far more by their wit than they have entertained the company, are exceptionally interesting and teach a lesson that we could wish that many a child might take to heart before he grows up with a clever but tart tongue.

In *The Taming of the Shrew* the even worse habit of saying ill-tempered, satirical things is revealed in a strong light and laughed out of court.

A thorough experience in the discomfiture of vanity and affectation is furnished in the baffling of Malvolio. The experience of this daydreamer in *Twelfth Night* is a good lesson any child can learn.

The classic example of the fearful fall and punishment of folly comes in the second part of *Henry IV*, where that irresistible scoundrel, the greatest of all comic characters, Falstaff, builds up expectations of continued favor with the Prince when he becomes king, only to meet in a single hour the overwhelming disillusionment which results in a broken heart and the piteous death of which we read in *Henry V*.

But perhaps the greatest lesson of all is learned from living the experiences of the great mistaken souls. Two that are within the reach of children in the seventh or eighth grade are Shylock, of course, and Brutus. Brutus is a character whom the child comes not only to understand, as he does Shylock, but to love and to admire. We have so many Brutuses in real life whom we should admire and love but do not, that it seems as if our method of teaching Shakespeare has been wrong, that we have not made more effective the great lesson that Shakespeare teaches us about Brutus.

Method of Teaching Shakespeare

OUR METHOD of teaching Shakespeare is indeed seldom effective in realizing the possibilities of character experiencing and the emphasizing of the great moral principles involved. The lan-

guage of Shakespeare is difficult, and we often begin the study of a play by making word studies. And because the story is very complicated, we continue by making plot studies. Then, perhaps, to quiet an inner prompting that the emphasis may have been wrongly placed, we assign "character studies"—for written work! Character analyses, either as composition or as mere intellectual exercise have little or no attractiveness for the child. What we should have done at the outset, of course, was increase the reality of the scenes and characters for the child by permitting him to play some of them. No prospect could be more alluring to the child than that of being permitted to represent someone else, to be Brutus or Cassius, Benedick or Beatrice, before the class. Neither does any other invitation furnish a like incentive to brave the difficulties of 16th-17th Century language. This method arouses the greatest interest.

The stress in the portrayal of a scene from Shakespeare in an English class should, of course, be upon realizing the feelings, thought, and environment, rather than the artistic effect. In these grades few if any of the scenes should be learned by heart; memorizing sets too serious a limit upon the quantity of material that can be covered, and the shortness of the time allowed for such work precludes the careful development of any scene. This does not mean, however, that the text of the scenes to be presented in class cannot be worked out carefully beforehand by the teacher. Indeed, the scenes should be expurgated and simplified somewhat to make them most serviceable. Neither does it mean that such natural touches as vocal mimicry should be denied the characterizations, especially when the persons to be represented are humorous rather than serious in their aspect in the play. Blanket permission to imitate the characters to the life furnishes the greatest motive power for careful study of the characters. A better synthesis of all the speeches, lines, and

actions of the characters in the play is usually made for this purpose than for any paper in which an analysis of the traits of the different characters is assigned.

The teacher, therefore, may safely encourage the children to choose the roles that they like and "act" the parts.

Incidentals that Contribute to the Interest

WHEN A CLASS is deficient in number of boys to take the male parts, the girls assuming these roles may deepen their tones and make use of the lower register of their voices with scarcely any sacrifice in naturalness. If a class is all boys, most of the boys with unchanged voices may assume girls' parts—just as the boy actors in Shakespeare's own company did.

Boys whose voices are changing find an enticing field for their broken registers in taking the roles of Bottom, Caliban, Sir Andrew Aguecheek, or indeed any of the comedians, since a voice that slides off into an unexpectedly high or low tone can be utilized with most humorous effect.

There is room in a cast for children of every temperament. Even those who are remarkably slow and phlegmatic fit into some serious roles with a startling effectiveness. Such eccentric roles as that of Casca in Julius Caesar are good for them. Comedy parts offer an invariably rich field for them, and when the children discover that their erstwhile handicap is an actual advantage if a touch of humor can be mixed with their drawl, they discover a solution to one of the most vexing of their life's problems.

It is also an excellent thing to encourage equality in classroom presentations by inviting the weak child to play the part of the strong man or the strong child to play the part of the weak. In double measure such a practice stresses the opportunity that the reader of the drama has of learning the life and feelings of others at first hand, appreciating the handicap or encouragement of another's lot, learning "how the shoe feels on the other foot."

"THE AWAKENING OF SPRING": AN ARBOR DAY PLAY

*The Climax of a Literature Project
Conducted with 96 Fifth Grade Pupils, March-April 7, 1924*

MARY L. BROENING

Practice Teacher, George Washington School No. 22, Baltimore

THE ACTIVITIES in this project had as their primary aim to give the children an emotional drive to carry out the spirit of Arbor Day. This was effected through an appreciative reading of literature yielding spontaneous dramatization and interpretation of poems and of music. Incidentally, the occasion afforded opportunity for unifying many experiences the children were having in school and out. It helped also to develop a functional knowledge of program-balance in preparing for a school assembly. Group and individual initiative and effort being needed, many wholesome habits were at least partially formed.

The activities involved in this project were of such a satisfying and educative quality as far as the children were concerned that the performance prompted one class, a part of the audience, to write the accompanying report for a local newspaper.

CHILDREN'S ACTIVITIES

I. Experiencing "Spring," actually and vicariously through

A. Excursions to:

Herring Run

Druid Hill

Carroll Park

B. Observations of changes of season.

C. Reports on observations made along special lines by chairman of groups. Additions, verifications, etc., made by class.

Brooks—Ice and snow melting, running faster, more noisily.

Birds—Singing, returning to Baltimore, building nests.

Flowers — Budding, sprouting, bursting, blooming.

PUPILS' REPORT TO NEWSPAPER

SPRING FEVER HITS

STUDENTS AT NO. 22

Anyone who looked or "listened in" on the teachers and children of School No. 22, Scott and Hamburg Streets, since the middle of March would have seen marked signs of "spring fever." In excursions to parks and woods and in stories, poems and songs of spring, the children found expression for their joy in spring.

Arbor Day saw the climax of this spring fever in "The Awakening of Spring," a play arranged from poems, songs, original interpretative dances by the children of the practice center, under Mary Broening.

In a lovely flower garden the spectators first caught the perfumes of growing things, then felt the soft breezes and watched sunshine and rain fairies dancing about the garden, urging the flowers to bud and inviting the birds to return.

In song and dance the children impersonated the robin, bluebird, bobolink, daisies, buttercups, violets and daffodils. Finally after seeing the lovely garden in bloom, the whole school left the assembly singing their sincere Arbor Day promise, "The Planting Song."

—The Baltimore Post, April 12, 1924

- Trees—Budding, catkins, blossoms, young leaves.
 Frogs—Eggs, tadpoles.
 Breeze—Warm, soft, balmy.
 Rain—Plenty of rain, showers.

D. Chart made of Class records of signs of spring.

E. Discussion of class participation in Arbor Day, April 7; (Challenge in the newspaper notice of Governor's declaration about Arbor Day) followed by the decision to have a spring play featuring
 Birds—Robins, Bluebirds, Orioles, Redbirds.

Flowers—Spring beauty, bluetts, violets (purple and yellow).

Trees—Pussy willow, apple blossoms.

Rain.

Sunshine.

Frogs.

F. Extension of discussion in Nature Study; various suggestions made by children; decision—to make play of Spring songs, poems, and stories.

G. Discussion of sources of material.

Readers—literary, musical (class).

Library books.

II. Sensing a fitting opening.

A. A poem or story, which suggests all the signs of Spring.

B. Some dominant force of Spring.

C. Vestiges of preceding season.

III. Listing material—Poems, Myths, Songs, accessible to children. (Numbers behind titles, refer to sources at the close of this section.)

Spring-General

Bryant	The Gladness of Nature	(3)
Hemens, F.	The Voice of Spring	(1)
Jackson, H. H.	April	(5)
Timrod, H.	Spring	(4)
Thaxter, C.	Spring	(2)

Perry, N.	Coming of Spring	(8)
Arndt	In Spring	(11)
Grieg	To Spring	(12)
Mendelssohn	Spring Song	(12)

Birds and Insects

Tennyson	The Thristle	(3)
Wordsworth	To a Butterfly	(7)
Lamb, C & M.	Magpie's Nest	(7)
Bryant	Bobolink	(8)
Miller, E. H.	The Bluebird	(8)
	Robin Red-Breast	(9)

Flowers-Seeds-Buds

Lowell	To the Dandelion	(7)
Wordsworth	The Daffodils	(6)
Gaynor	Violet (song)	(9)
Gaynor	Little Daffy-Down-Dilly	(9)
	Daisies and Buttercups	(10)
Cole & Nesbit	Baby Seed Song	(10)
	Planting Song	

Rain and Brooks

Tennyson	The Song of Brook	(3 & 11)
Loveman	April Rain	(3)
Shelley	The Cloud	(7)
	Spring Showers	(9)
	Pit-a-pat	(9 & 12)
	Rain	(10)

Wind, Breeze

Garland	Do You Fear the Wind	(3)
Howitt	The Wind in a Frolic	(6)

SOURCES OF THE ABOVE

- (1) Child World Reader Bk. V
- (2) Elson Reader Bk. I
- (3) Young & Field Literary Reader Bk. V
- (4) Cyr Reader Bk. IV
- (5) " " Bk. V
- (6) Graded Classics-Fourth Reader
- (7) Graded Literature Bk. V
- (8) Mother Tongue Bk. I
- (9) Songs of the Child World-Gaynor

- (10) Hollis Dann-Fourth Year Music
(11) Second Bk. in Vocal Music-E. Smith
(12) Victor Victrola Records

songs, budding flowers, blooming flowers.

IV. Deciding point of emphasis—from review of material. Flowers were selected by class as the central feature.

VI. Tentative choosing of children for parts.

VII. Writing any necessary transitions.

VIII. Selecting and balancing program.

IX. Costuming.

X. Rehearsing.

XI. Producing play. Cast featured 41 children; 96 children in chorus.

V. Assembling material in relation to the central or unifying sign of spring.

Breezes, sunshine, soft rain, birds'

TENTATIVE PROGRAM

ACTIVITIES:	PUPILS:	SUBJECTS:
Chorus	Class	In Spring—Smith P. 41
Monologue	Fairy Spring (girl)	Gladness of Nature
Duet	Two Boys	Little Brown Brother
		{ Pit-a-Pat
		{ Rain (Amaryllis)
		{ Soft Spring Rain
Dance	Five Girls	The Brook
Chorus	Class	The Tell-Tale
Monologue	One Boy	The Robin
Chorus	Class	The Bobolink
Monologue	One	First Frogs
Recitation	One Boy	Spring Song—Mendelssohn (Record)
Dance	Five Girls (Sunshine)	Spring-Celia Thaxter
Recitation	Class	The Wind in a Frolic
Recitation	One Boy	
Dance	Five (rain) Girls	
Recitation	One Girl	The Blue Bird
Song	Three Girls	The Violet
Recitation	Three Girls	
	(Daffodils awake)	
Song	Class	Little Daffy-down-dilly
Recitation	Three Girls	Daisies
Song	By School	Planting Song

FINAL PROGRAM

"THE AWAKENING OF SPRING"

An Arbor Day Play

Arranged and Presented by the Fifth Grade Practice Classes
to the

Students and Faculty, School No. 22, April 7, 1924

Note.—Children's names appearing on the programs used on April 7, are omitted here to save space.

- | | | | |
|---------------------|-------------|---------|----------------------|
| 1. In Spring | C. M. Arndt | Song | Two Practice Classes |
| 2. Coming of Spring | N. Perry | Reading | A Girl |

- Trees—Budding, catkins, blossoms, young leaves. Perry, N. Coming of Spring (8)
- Frogs—Eggs, tadpoles. Arndt In Spring (11)
- Breeze—Warm, soft, balmy. Grieg To Spring (12)
- Rain—Plenty of rain, showers. Mendelssohn Spring Song (12)
- D. Chart made of Class records of signs of spring.
- E. Discussion of class participation in Arbor Day, April 7, (Challenge in the newspaper notice of Governor's declaration about Arbor Day) followed by the decision to have a spring play featuring
- Birds—Robins, Bluebirds, Orioles, Redbirds.
- Flowers—Spring beauty, bluet, violets (purple and yellow).
- Trees—Pussy willow, apple blossoms.
- Rain.
- Sunshine.
- Frogs.
- F. Extension of discussion in Nature Study; various suggestions made by children; decision—to make play of Spring songs, poems, and stories.
- G. Discussion of sources of material.
- Readers—literary, musical (class).
- Library books.
- II. Sensing a fitting opening.
- A. A poem or story, which suggests all the signs of Spring.
- B. Some dominant force of Spring.
- C. Vestiges of preceding season.
- III. Listing material—Poems, Myths, Songs, accessible to children. (Numbers behind titles, refer to sources at the close of this section.)
- Spring-General
- Bryant The Gladness of Nature (3)
- Hemens, F. The Voice of Spring (1)
- Jackson, H. H. April (5)
- Timrod, H. Spring (4)
- Thaxter, C. Spring (2)
- Birds and Insects
- Tennyson The Thristle (3)
- Wordsworth To a Butterfly (7)
- Lamb, C & M. Magpie's Nest (7)
- Bryant Bobolink (8)
- Miller, E. H. The Bluebird (8)
- Robin Red-breast (9)
- Flowers-Seeds-Buds
- Lowell To the Dandelion (7)
- Wordsworth The Daffodils (6)
- Gaynor Violet (song) (9)
- Gaynor Little Daffy-Down-Dilly (9)
- Daisies and Buttercups (10)
- Cole & Nesbit Baby Seed Song (10)
- Planting Song
- Rain and Brooks
- Tennyson The Song of the Brook (3 & 11)
- Loveman April Rain (3)
- Shelley The Cloud (7)
- Spring Showers (9)
- Pit-a-pat (9 & 11)
- Rain (11)
- Wind, Breeze
- Garland Do You Fear the Wind (3)
- Howitt The Wind in a Frolic (6)
- SOURCES OF THE ABOVE
- (1) Child World Reader Bk. V
- (2) Elson Reader Bk. I
- (3) Young & Field Literary Reader Bk.
- (4) Cyr Reader Bk. IV
- (5) " " Bk. V
- (6) Graded Classics-Fourth Reader
- (7) Graded Literature Bk. V
- (8) Mother Tongue Bk. I
- (9) Songs of the Child World-Gaynor

- (10) Hollis Dann-Fourth Year Music
(11) Second Bk. in Vocal Music-E. Smith
(12) Victor Victrola Records

IV. Deciding point of emphasis—from review of material. Flowers were selected by class as the central feature.

V. Assembling material in relation to the central or unifying sign of spring.

Breezes, sunshine, soft rain, birds'

songs, budding flowers, blooming flowers.

VI. Tentative choosing of children for parts.

VII. Writing any necessary transitions.

VIII. Selecting and balancing program.

IX. Costuming.

X. Rehearsing.

XI. Producing play. Cast featured 41 children; 96 children in chorus.

TENTATIVE PROGRAM

ACTIVITIES:	PUPILS:	SUBJECTS:
Chorus	Class	In Spring—Smith P. 41
Monologue	Fairy Spring (girl)	Gladness of Nature
Duet	Two Boys	Little Brown Brother
		{ Pit-a-Pat
		{ Rain (Amaryllis)
		{ Soft Spring Rain
Dance	Five Girls	The Brook
Chorus	Class	The Tell-Tale
Monologue	One Boy	The Robin
Chorus	Class	The Bobolink
Monologue	One	First Frogs
Recitation	One Boy	Spring Song—Mendelssohn (Record)
Dance	Five Girls (Sunshine)	Spring-Celia Thaxter
Recitation	Class	The Wind in a Frolic
Recitation	One Boy	
Dance	Five (rain) Girls	
Recitation	One Girl	The Blue Bird
Song	Three Girls	The Violet
Recitation	Three Girls	
	(Daffodils awake)	
Song	Class	Little Daffy-down-dilly
Recitation	Three Girls	Daisies
Song	By School	Planting Song

FINAL PROGRAM

"THE AWAKENING OF SPRING"

An Arbor Day Play

Arranged and Presented by the Fifth Grade Practice Classes
to the

Students and Faculty, School No. 22, April 7, 1924

Note.—Children's names appearing on the programs used on April 7, are omitted here to save space.

1. In Spring	C. M. Arndt	Song	Two Practice Classes
2. Coming of Spring	N. Perry	Reading	A Girl

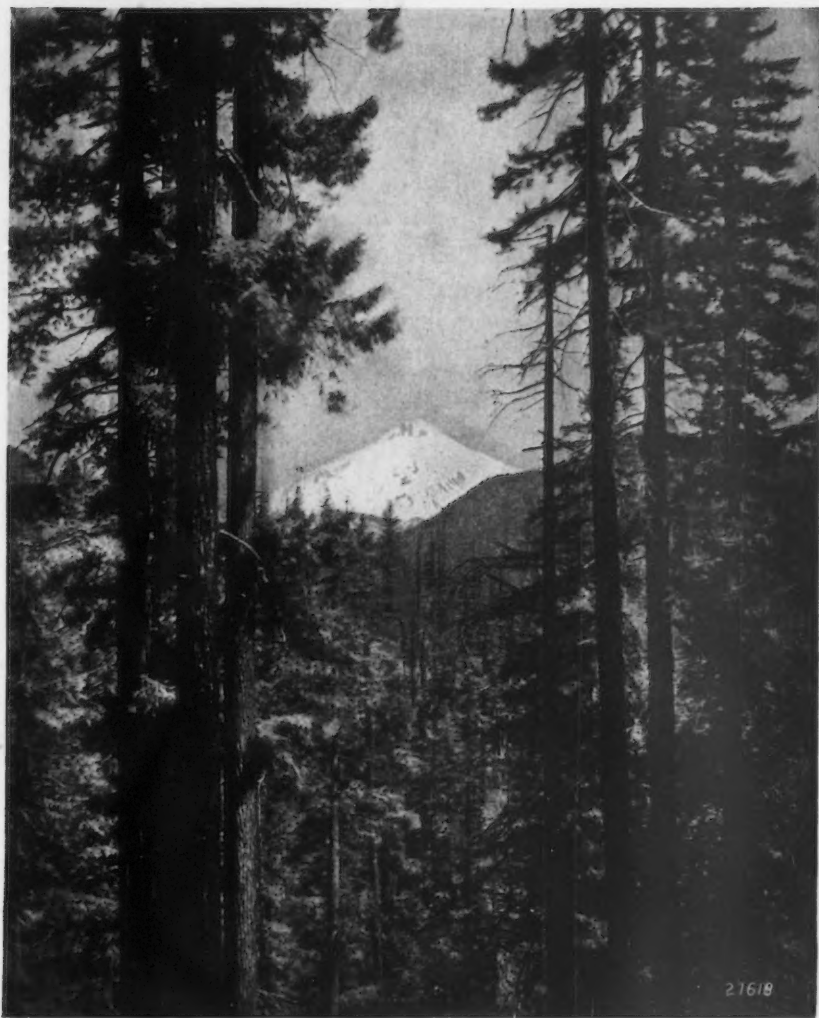
3. Spring Song	Mendelssohn	Dance	A Girl
4. The Brook	A. Tennyson	Song	Two Classes
5. To Spring	E. Grieg	Dance	Four Girls
6. Baby Seed Song	R. G. Cole	Song	Two Boys
7. The Tell-Tale		Reading	One Boy
8. Robin Red Breast		Song	Ten Boys
9. Robert-o-Lincoln	Wm. C. Bryant	Reading	One Boy
10. The First Frogs	Myth	Reading	One Boy
11. The Blue Bird	E. H. Miller	Reading	One Boy
12. Pit-a-Pat		Dance and Song	Rain Fairies: Six Girls
13. Daffy-down-dilly		Song	Seven Girls
14. The Daffodils	Wm. Wordsworth	Reading	Three Girls
15. Daisies and Butter- cups	Folk	Song	Two Practice Classes
16. Daisies		Reading	Four Girls
17. Violets		Song	Three Girls
18. Planting Song		Song	Entire School

LULLABY TO TITANIA

From "A Midsummer Night's Dream"

William Shakespeare

<p>YOU SPOTTED SNAKES with double tongue, Thorny hedgehogs, be not seen; Newts and blind-worms, do no wrong; Come not near our fairy queen.</p> <p>Philomel, with melody, Sing in our sweet lullaby; Lulla, lulla, lullaby; lulla, lulla, lullaby! Never harm, Nor spell nor charm, Come our lovely lady nigh; So, good night, with lullaby.</p>	<p>Weaving spiders, come not here; Hence, you long-legg'd spinners, hence Beetles black, approach not near; Worm nor snail, do no offence.</p> <p>Philomel, with melody, Sing in our sweet lullaby; Lulla, lulla, lullaby; lulla, lulla, lullaby Never harm, Nor spell nor charm, Come our lovely lady nigh; So, good night, with lullaby.</p>
---	--



Mount Jefferson and mixed forest of Douglas spruce, western hemlock, and lowland fir. Santiam National Forest, Oregon.

Photograph from the National Forest Service

THOUGHT AND ACTION IN COMPOSITION

FOR EFFECTIVE WORK in composition classes the children need to combine *something to think about* with *something to do*. In the March REVIEW the conservation of wild bird and animal life was suggested as a theme which the children might talk about and write about with motives ranging from mild interest to vigorous discussion and action. Classes moved by strength of conviction might even write letters to the Secretary of Agriculture at Washington, D. C., urging more satisfactory game laws in the country.

All normal children have a keen, natural interest in wild creatures. There is the basis in this theme for both active expression and genuine audience situations. This is a combination much coveted in composition.

But of course, neither this subject nor any other will bring speakers to the platform and writers to their desks with strong motives of expression unless there is an audience, or a reading public to be reached definitely through oral or written speech. With one or the other or both of these in view, the children will know exactly where they are going and act accordingly in their treatment of the subject.

Some subjects are much more difficult for children to associate with listeners or readers than others. Giving a bias to a

subject—as for example, not merely Wild Birds and Animals, but *aggressive measures* to *protect* Wild Birds and Animals from destruction—will do much to bring about the necessary tie up between the *subject* and the *audience* or *public* to be reached.

In this number of THE REVIEW our *national forests* are suggested as a subject that may be made to appeal to the children. Arbor Day, and approaching May Day are occasions that will quicken an interest in this subject and bring about a variety of activities highly stimulating to the children. These occasions impart to this subject a definite bias.

The accompanying selections on *forestry* and May Day are intended as suggestions for classes in oral and written composition. The poems, too, may be used as numbers on programs or in relation to other group activities.

It is expected that the selections published will suggest related matter which may be readily secured through libraries or other sources. Yet more important than abundance of material, however rich and appealing this may be, is the *point* that is given to its use in the composition class. Let there be thought, real thought upon the subject in the class, and let there be sufficient feeling to carry the thought forward into action.

FORESTRY

HERBERT A. SMITH

TREE FLOWERS AND TREE SEEDS

(Published in Cornell Rural School Leaflet, April, 1909, pp. 172-173)

IT WOULD BE STRANGE to find a townful of old people with no children! Have you ever seen woods that reminded you of this, having great, high trees with no young growth? They make good picnic woods, especially if there is grass on the ground. But when the trees are cut, or die of old age, what is to take their place? To the forester the most important of all forest questions is that of reproduction. Let us think of a tree as an organism which lives for one object—to produce and sow seed.

With spring comes the time of blossoming. It brings to light that which was prepared for before the tree entered on its long winter rest, for the flower buds were set last season, with the winter leaf buds. With some trees, as the elms and the swamp maple, the blossom comes before the leaves open. The pussy willow and the alder catkin burst forth before the frost is fairly out of the ground. Some trees mature their seeds rapidly and scatter them early in the vegetative season. These seeds have a long summer for their first season's growth. Others, as the nut trees, slowly prepare a seed which can be sown in the fall. When this seed leaves the tree it will have a goodly supply of plant food stored up for the needs of its early life. Some of the oaks and many conifers take two years to mature their seeds.

Do not overlook the trees when you are gathering and noting the spring flowers. If you are to understand how the battle of the trees creates the life of the forest, you must begin with the devices for reproduction. Why not start a tree calendar this spring? You will have to start early—the

swamp maple outstrips the violet. Let your pupils bring to school the different tree blossoms, as they appear, and list the dates for each species. Then add to the list the date when the seeds fall. With the seeds before you, note the adaptations which provide for their scattering. Light seeds, like that of the elm, are of course easily borne far by the wind; but note how the heavier maple keys are winged to whirl slanting down, and so are sown broadcast about the parent tree. How prolifically most trees provide for reproduction! Since the seeds, once let fall, are wholly abandoned to chance, thousands perhaps must be sown to supply one which will take root where it can grow to maturity and in its turn bear seeds.

The tree calendar can be almost indefinitely expanded, and those whose interest is great enough can easily become scientific observers and make records which will contribute to a better knowledge of forestry in the United States. The Forest Service is preparing to enlist the services of volunteers in exactly this work, and particularly wants teachers to join in it. There is no reason why the more advanced pupils also may not become regular observers for the Forest Service, if a painstaking and sustained interest are assured. The object is to collect a large volume of data on the times of blossoming, leafing, and fruiting of native forest trees, in different localities.

Do you want to know about this work? If so, send in your name to the Forest Service, Washington, D. C., as a possible volunteer. An explanation of what you would have to do will then be sent to you.

WHY WE NEED FORESTS

UNTIL RECENT YEARS our country has always been blessed with adequate forests of great variety and fine quality, and this immensely valuable forest wealth has been largely responsible for our progress and prosperity. We must continue to have forests because we cannot get along without them. The following are the primary reasons why we need forests:

1. To Furnish Wood Products

We need wood to construct houses and other buildings; to burn as fuel; to make furniture, vehicles, barrels, crates, boxes, tool handles, paper, agricultural implements, games and toys, and a practically endless variety of articles which are needed in our everyday life.

Wood in one form or another is either used or plays an important part in producing, manufacturing, or transporting our food, clothing, and shelter—the three essentials of life.

When you consider the many ways in which we depend upon wood you will realize why we never have and never can get along without it. If for no other reason, we must have forests to furnish wood.

2. To Regulate Streamflow

There are, however, other reasons why forests are essential, chief among which is the beneficial effect of a forest cover in regulating streamflow and preventing erosion, or washing away of the soil from steep mountain slopes. The main reason why forests can do this is because the ground cover consists of partially decayed leaves, branches, and twigs, with a vegetable soil ("humus") underneath; so that the whole has a tremendous absorptive power and acts like a sponge in absorbing water from rain or melting snow. On steep slopes, therefore, a forest cover checks the water and allows it to seep into the ground and find its way gradually to the streams, thus enabling them to flow the year around. If this forest cover is destroyed there is

nothing to hold back the water and it runs off steep slopes rapidly like rain off a tin roof, causing disastrous floods in the spring, which wash away the soil from the slopes and often deposits it on valuable farm land below, causing great damage. When all the water has run away, streams dry up and their fish life is thus exterminated.

Practically everywhere in the world the destruction of forests on steep mountain slopes has resulted in destructive floods. The forest has been aptly termed the "Mother of Waters."

We must have a steady and adequate supply of water for drinking and other domestic uses; for power purposes and for navigation. In order to retain our fine streams, rivers, lakes, and canals we must keep the headwaters of our streams well clothed with forests.

3. To Preserve Wild Life and for Recreation

By no means the least need for forests is for the recreational opportunities they offer for camping, fishing, mountain climbing, and other outdoor activities. Everyone needs recreation, and where can it be better obtained than in our beautiful forests? Many like to camp, but can you imagine camping where there are no trees? The presence of birds and animals adds greatly to the pleasure of camping, but do we realize that these are often absolutely dependent on forests for their existence? Forests are their homes, and they could not live long in the open.

If forests served no other purpose than to preserve our birds and wild life and to give us the healthful outdoor recreation we need, their existence would in many cases be amply justified.

Further material on this subject is contained in:

"Wood for the Nation," Department of Agriculture Yearbook Separate 835.

This publication may be obtained free by writing the Forest Service.

OUR NATIONAL FORESTS*

THE CHIEF FOREST work of the Government is in charge of the United States Department of Agriculture. This is because the science of forestry is essentially a branch of agriculture, for it has to do with the growing of successive crops of timber from the soil.

In 1891 Congress authorized the creation of National Forests from the public domain to protect the remaining timber and water supplies of the country. In 1911, under the Weeks Law, Congress initiated the purchase of areas in the White Mountains and Southern Appalachians. There are now 146 National Forests, including 2 in Alaska and one in Porto Rico, with a net area of about 157,000,000 acres. When the National Forests were put under administration by the Forest Service of the U. S. Department of Agriculture in 1905, the Secretary of Agriculture gave this significant charge to the Chief Forester:

"You will see to it that the water, wood, and forage of these Forests are wisely used and cared for for the greatest good of the greatest number of the people of the United States."

The policy under which the National Forests are administered by the Forest Service is to make them of the most use to the most people, but especially to the men of small means and the local farmer and settler. They were meant, first of all, to enable the people to build homes and to maintain them.

The National Forests contribute largely to industrial enterprises through their

yearly cut of over nearly a billion feet of timber, mostly used by sawmills and mines; protect watersheds of about one-third of the water power resources of the country and the pure and abundant water supplies of a thousand towns and cities; furnish pasturage for nearly 15,000,000 head of livestock of all ages, and afford playgrounds for millions of recreation seekers, to whom these vacation places are made accessible by the building of roads and trails.

Supervisors, rangers, and other officers of the Forest Service carry out the administrative policy prescribed by Congress for the National Forests. Forest officers are agents of the people, and their duty is to assist the public in making use of the resources of the Forests.

The Forest ranger has become almost famous, collectively speaking, in the West, and even to some extent in the East. That is partly because he is a somewhat picturesque and romantic figure as well as a highly useful citizen and public officer. He is indeed in a sense the keystone of the Forest Service arch; all the rest of the administrative organization leads up to him, and he is the final unit that completes the system.

Further information on this subject is contained in:

"Government Forest Work," Dept. of Agriculture Circular 211.

"How the Public Forests are Handled," Dept. of Agriculture Yearbook Separate 847.

Both these publications may be obtained free by writing the Forest Service, Washington, D. C.

* From publications by the United States Forest Service.

THE PLANTING OF THE APPLE-TREE

William Cullen Bryant

COME, LET US plant the apple-tree.
Cleave the tough greensward with the
spade;

Wide let its hollow bed be made;
There gently lay the roots, and there
Sift the dark mould with kindly care,

And press it o'er them tenderly,
As, round the sleeping infant's feet,
We softly fold the cradle-sheet;
So plant we the apple-tree.

What plant we in this apple-tree?
Buds, which the breath of summer days
Shall lengthen into leafy sprays;
Boughs where the thrush, with crimson
breast,

Shall haunt; and sing, and hide her nest;

We plant, upon the sunny lea,
A shadow for the noontide hour,
A shelter from the summer shower,
When we plant the apple-tree.

What plant we in this apple-tree?
Sweets for a hundred flowery springs
To load the May-wind's restless wings,
When, from the orchard-row, he pours
Its fragrance through our open doors;

A world of blossoms for the bee,
Flowers for the sick girl's silent room,
For the glad infant sprigs of bloom,
We plant with the apple-tree.

What plant we in this apple-tree?
Fruits that shall swell in sunny June,
And redden in the August noon,
And drop, when gentle airs come by,
That fan the blue September sky,

While children come, with cries of glee,
And seek them where the fragrant grass
Betrays their bed to those who pass,
At the foot of the apple-tree.

And when, above this apple-tree,
The winter stars are quivering bright,
And winds go howling through the night,
Girls, whose young eyes o'erflow with
mirth

Shall peel its fruit by cottage-hearth,
And guests in prouder homes shall see,
Heaped with the grape of Cintra's vine
And golden orange of the line,
The fruit of the apple-tree.

The fruitage of this apple-tree
Winds and our flag of stripe and star
Shall bear to coasts that lie afar,
Where men shall wonder at the view,
And ask in what fair groves they grew;
And sojourners beyond the sea
Shall think of childhood's careless day,
And long, long hours of summer play,
In the shade of the apple-tree.

Each year shall give this apple-tree
A broader flush of roseate bloom,
A deeper maze of verdurous gloom,
And loosen, when the frost-clouds lower,
The crisp brown leaves in thicker shower.

The years shall come and pass, but we
Shall hear no longer, where we lie,
The summer's songs, the autumn's sigh,
In the boughs of the apple-tree.

And time shall waste this apple-tree.
Oh, when its aged branches throw
Thin shadows on the ground below,
Shall fraud and force and iron will
Oppress the weak and helpless still?

What shall the tasks of mercy be,
Amid the toils, the strifes, the tears
Of those who live when length of years
Is wasting this little apple-tree?

"Who planted this old apple-tree?"
The children of that distant day
Thus to some aged man shall say;
And, gazing on its mossy stem,
The gray-haired man shall answer them:
"A poet of the land was he,
Born in the rude but good old times;
'Tis said he made some quaint old rhymes,
On planting the apple-tree."

MAY DAY PLAYS AND WAYS

ETHEL BLAIR JORDON

BLOW, TRUMPETS, for the world is white with May!" joyously sang the poet, and joyously the trumpets of Spring are blowing over field and forest, and all the world of youth rushes out to dance round rainbow-ribboned Maypoles or act in out-door pageants and plays.

All through the ages the coming of spring has been celebrated. Each nation has its ceremonies, varied in form, but with one keynote: the glad response of the winter-mildewed world to wind and sun and growing things.

IT HAS REMAINED for the Child Health Association to string these scattered jewels of legend and custom on the strong thread of its Health Campaign. The shining result is presented in "The May Day Festival Book," published by this organization, in which it is suggested that every first of May be celebrated as Child Health Day. In this book, written and designed by Grace T. Hallock and delightfully decorated by Grace L. Schauffler, the Health Plan and May Day customs are combined in programs which include: plays, pageants, Field Days, Community Festivals, parades, window displays, floats, and even May Day menus. Various state and city celebrations are also described. All these ceremonies are depicted in illuminating detail. There are also short, colorful accounts of various national customs and suggestions for adapting these to the Health Plan. A charming play, "The Road to Grown-Up Town," given in full in the Festival Book, shows how the jolly Health Roadmakers clear the difficult road.

OTHER MATERIAL for May Day productions may be found in "The Magic Sea-Shell" by John Farrar—Geo.

H. Doran. This little book, elfishly illustrated by Mary Ludlum, contains seven simple plays: "The House Gnomes," and "Worship the Nativity," Christmas plays: "Grandmother Dozes," a dreamy tale; "The Magic Sea Shell," a dramatic sea-shore adventure; "Birthdays Come in February," whose patriotic interest centers in Washington and Lincoln; and two plays especially adapted to out-of-door performance, "The Kingdom of the Rose Queens," and "God Pan Forgotten."

Bill, captured by fearsome Poison Ivy in the Kingdom of Queen Wild Rose and about to be punished for his heedless destruction of wild flowers, is saved by the Garden Flowers, headed by Queen Garden Rose. There are opportunities for exquisite color effects and grouping in this and it is interspersed with charming verses such as Toadstool's tribute to Queen Wild Rose:

"She comes across the forest
At twilight or at dawn,
And starlight are her slippers
Her steed a tiny fawn."

In the fantasy "God Pan Forgotten" the Spirit of Pan's Shrine laments the Passing of Pan:

"Come to me, Pan, with your wind-wild laughter.

Where have you hidden your golden reed?

Pipe me a torrent of tune-caught madness,

Come to me, Pan, in my lonely need."

A child of Pan pauses before the Shrine and he and an Indian elf bewail the blindness of modern children to the beauty of the elfin world. There enters a present-day boy who falls asleep. The fairy boys summon the Spirit of Dreams, who comes singing:

"Swift! Swift! Whirling,
Headlong, petal hurling.

Wind! Wind! Whither blowing?
Take me where brown brooks are flowing
Where the white-fringed orchid's growing.
Wind! Wind! Whither blowing?"

She is followed by Wind, Spirit of the Forest, Spirit of Mischief, and Spirit of Sport. But in vain is their mystical dancing, their wild, sweet singing. The Boy, awaking, calls it a dream and walks away. The elfin people are in despair, when the Spirit of Youth appears and reminds them that his glamour is eternal. His appeal to the audience to believe in the fairy world is perhaps a little too reminiscent of Peter Pan's immortal plea, but there is a haunting beauty in the closing words of the Indian elf: "Come out with us! The way lies clear! The door of Fairyland's ajar! See the lights beyond! See the childhood memories. Follow him—the hope of life and death—Eternal Youth!"

OF THE FIVE out-door plays in "Told in a Chinese Garden" by Constance Grenelle Wilcox—Henry Holt. "Pan Pipes," "Four of a Kind," and "Told in a Chinese Garden," are entirely adult in theme and treatment and would hardly fit into a Child Health Day. "Mother Goose Garden," a fantastic tale of the search for the Fountain of Youth, is too allegorical for younger children, but might be interesting to High School boys and girls. The whimsical humor of "The Princess in the Fairy Tale" will delight all ages. The familiar fairy-tale characters are there, but with a refreshing novelty in their points of view, for the princess is tired of the fat, smug prince; and the supposedly

fierce dragon is a drowsy old fellow who wants peace—and candy; and there's a very human boy, who livens things up for them.

THE FOREST PRINCESS and other Masques," by Constance D'Arcy Mackay—Henry Holt—is brimful of information about the Masque, its music, and costumes, and contains besides "The Forest Princess," "The Gift of Time," "A Masque of Conservation," "The Masque of Pomona," and "The Sun Goddess."

"The Forest Princess" is a fairy tale told in rhythmic verse which at times is very lovely, as in the summons to the trees:

"By the hush of dawns and eves,
By the laughter of the leaves,
By the rapture of the rain,
By Spring's touch, half-joy, half-pain,
By all forest mystery,
Tree Spirits, we summon ye!"

Its wood-lore makes it especially adapted for Arbor Day celebrations as is also "A Masque of Conservation," a poignant plea for the preservation of our forests. In the words of the dryad:

"It took a hundred years of dawn and dew
Of rain and sunlight and of quickening earth,
To make this tapestry of living green.
And you would rend it in a single day!"

SO HERE are out-door plays in plenty for May day revellers—they call the children forth to woodland dells and fairy glens, to the sparkling world of sun and wind and health!

STOOP WHERE THOU wilt, thy careless hand
Some random bud will meet;
Thou canst not tread, but thou wilt find
The Daisy at thy feet.

Song—Thomas Hood.

"MAKE WAY FOR THE QUEEN OF MAY"

A Play for Boys and Girls

LOUISE FRANKLIN BACHE

HERALD (Enters stage running. Announces to audience): Make way, make way, the Queen of May is coming. (Soft music is played. Enters Queen of May with two royal attendants in court costume. Queen seats herself on throne. Court attendants stand at right and left of throne. Herald takes up position at side front of stage. His face is turned toward the Queen.) To celebrate May Day I have summoned folks from many lands that you may see just how the pleasant greenwood and village streets resound with joyful songs on your anniversary.

QUEEN: Make haste, good Herald, and bring the merrymakers before me. (As he leaves the two court attendants advance in front of Queen, bow, face audience,—sing. Suggested song, "Spring is Coming," in the Eleanor Smith Primer, Silver Burdett & Co., New York City, or "Sing Happy Children," by Fanny Knowlton in Nature Songs for Children, Milton Bradley, New York City. At close of song, court attendants seat themselves on steps of throne. Enter Herald, bringing with him a boy in the native costume of Sweden.)

HERALD: A boy from Sweden I bring to tell you the May Day customs of his land.

BOY FROM SWEDEN (Curtsies before Queen): In Sweden, on the first of May, troops of men on horseback ride forth to gay battle. The men of Winter are lined up against the men of Summer. The Winter troops fire snowballs, the Summer troops leaves and flowers. And strange as it may seem Summer always wins and the battle closes with a merry feast. Thus, good Queen, do we portray in our land the way in which Summer conquers Winter and becomes our friend. (At conclusion of speech the Boy from Sweden bows to the Queen and takes up place at left of

throne. Herald who had left the room in the meantime returns with a boy in the native costume of Bavaria.)

HERALD (Announcing): A message from Bavaria, your Majesty.

BOY FROM BAVARIA: In my dear land, Bavaria, we also play a game called Summer and Winter on May Day. Summer appears clad in green and covered with bright colored ribbons. He carries either a branch in blossom or little tree hung with apples and pears as a token of the season he represents. Winter appears bundled up in a cap and a fur mantle. He carries a small shovel as a symbol of his season. Winter and Summer each has his band of retainers. They wander through the streets of the towns, singing verses of the old songs loved throughout Bavaria. After the singing there comes a merry battle. Winter fights Summer and is beaten. As a punishment Winter is ducked in a well or chased out of the village amid shouts of laughter and bursts of song. I am sure, your Majesty, there is no celebration in all this round globe that quite equals ours for its mirth and frolic. (Bows, steps to the right of throne. Herald ushers in a lad from Scotland.)

LAD FROM SCOTLAND (Bows before Queen): A battle between Summer and Winter! How tame that seems to the boys and girls of Scotland. For hundreds of years on the night before May Day the fires have been extinguished on our hearthstones. The next morning we light a bonfire on the highest place around. Our people once believed that this fire was a protection against witchcraft and a cure for all diseases. They thought, too, that on May Day evening the witches cast spells on the cattle and stole milk from the cows. To break these spells pieces were cut from

rowan trees and woodbine and hung over the doors of the cow houses. Although we do not believe these tales today, we love them so much that we still weave them into all our celebrations. They make our May Day the finest day in all Europe, we think. (Boy from Scotland bows before Queen, takes up his place at left of throne. Herald ushers in a little girl in native costume of Alsace-Lorraine.)

HERALD (Announcing): I bring with me a maid of Alsace-Lorraine. Alsace-Lorraine has an interesting history. Once it belonged to France, then it was taken by Germany and today it is again in the hands of France. In a certain town in Alsace-Lorraine they call their May Queen "May Rose." Every May Day she is chosen from the girls of the village to go from door to door collecting gifts and singing the prettiest of songs. Little "May Rose" step forth and tell the Queen your story.

GIRL FROM ALSACE-LORRAINE (Steps before Queen, bows and either sings or recites words of songs, whirling around to suit the action suggested.) "Little May Rose, turn round three times; Let us look at you round and round! Rose of May, come to the Greenwood away, We will be merry all. So we go from the May to the roses." (At the conclusion of the little verse she curtsies to the Queen and takes up her place at right of throne.)

HERALD (Returns with girls. Announces): From Ruhla, Germany, comes this little maid.

MAID FROM RUHLA: Because our May Day is different from all the rest I am sure you are going to like it. Just as soon as the trees begin to show green in the springtime the children go out into the woods and choose among their playmates the "Little Leaf Man," to preside over the May festival. Branches from the trees are twined about him until only his feet peep out from beneath the mass of foliage. Two of us lead the "Little Leaf Man" singing and dancing through the town. From house to house we go. All sorts

of goodies are showered upon us,—eggs, cream, sausages and the best of cakes. When the last house has been reached the good food we have collected is carried off for a picnic feast, in which all the young folks join. I'm sure you have never heard of a nicer May Day, dear Queen. (Curtsies to Queen and takes up place at left of throne.)

HERALD (Announcing): From German Hungary comes our next guest.

GIRL FROM GERMAN HUNGARY: In my part of the world they choose the prettiest girl in all the village to be their Whitsuntide Queen. A beautiful white wreath is placed on her brow and she is carried, amidst her singing companions, through the streets. Not a house is left unvisited. Lovely ballads are sung and everyone is showered with presents. Ours is a May Day fit for a Queen! (Takes up place at right of throne after curtsying to Queen.)

HERALD (Announcing): An Irish lassie will tell you a tale of May Day in the Emerald Isle.

IRISH LASSIE (Bowling before Queen): Faith and its the best May Day of all. We choose the prettiest girl to be our Queen. We don't believe in doing things by halves. We elect our Queen for the entire twelve months and not just for one day. We crown her with the loveliest of our wild flowers. Then we feast, dance, play all the games we know, and march in a procession so grand the likes of it could never be seen in any other country but good old Ireland. (Curtsies to Queen and takes up her place at left of throne.)

HERALD (Announcing): England will tell you of her May Day. (There is a shout of laughter and merriment. Enter a boy and girl carrying a May Pole trimmed with flowers and bright colored streamers. The girl steps forward, curtsies to Queen. The boy holds pole.)

GIRL FROM ENGLAND: No May Day is complete in England without a May Pole. Ever since the days of good Queen Bess young men and maids, old men and wives

have gone out into the forests and fetched home, with shouts of happiness, a May Pole to the village. Sometimes twenty or forty teams of oxen are used to haul in the May Pole and hundreds of men and women follow it. It is one of the greatest and happiest days of all the year. Though you come from lands many miles away we ask you to join with us in our celebration of May. (Makes low bow. Music plays dance. The boys and girls of foreign lands accept the English children's invitation and gaily dance to the music. Queen sits on throne with two attendants watching the dance. At its conclusion there comes on stage a boy dressed in the costume of Uncle Sam. He raises his hand to attract attention.)

UNCLE SAM: Good Queen, why is it you have summoned boys and girls from many lands to tell you of their May Day and have not called upon the children of my country, the United States of America?

QUEEN OF MAY: Perhaps it is because I thought May Day did not mean as much to you as it does to some of these who are here. There is hardly a country, province

or town in all Europe in which May Day is not held dear but in America boys and girls seem to know very little of me.

UNCLE SAM: Perhaps, good Queen, we know more than you think. We are a very young country yet. In a few more years we, too, may have a May tale worth telling.

QUEEN (Smiling): We hope so, and in the meantime, good Uncle Sam, my happiest spring greetings to the boys and girls under the Stars and Stripes. (Uncle Sam acknowledges Queen's greetings with a low bow. Queen arises from throne.)

HERALD (Announcing): Make way, make way, the Queen of May is coming. (All bow as the Queen, followed by her two attendants passes slowly off stage to the accompaniment of gay music. With the exit of the Queen the children choose partners and two by two whirl around merrily. Uncle Sam and English lad with May Pole watch the little scene. Then still laughing and dancing the children of many lands join hands and leave stage in one long chain, Uncle Sam, the English lad with the May Pole and the Herald making the last of the chain.)

AND A BREASTPLATE made of
Daisies,
Closely fitting, leaf by leaf,
Periwinkles interlaced
Drawn for belt about the waist;
While the brown bees humming praises,
Shot their arrows round the chief.
From Hector in the Garden—
E. B. Browning.

EDITORIALS

The Elementary English Review

THE ELEMENTARY ENGLISH REVIEW is published monthly from September to June in the interest of teachers of English in the elementary schools. It is sponsored by the following board of advisers:

H. B. WILSON, Superintendent of Schools, Berkeley, California
THEDA GILDEMEISTER, Winona State Teachers College, Winona, Minnesota
STERLING A. LEONARD, University of Wisconsin, Madison, Wisconsin
CLARA BEVERLEY, Supervisor of English, Detroit Public Schools, Detroit, Michigan
ORTON LOWE, Director of English, Department of Public Instruction, Harrisburg, Pennsylvania
MARY A. S. MUGAN, Assistant Superintendent of Schools, Fall River, Massachusetts
FLORENCE E. BAMBERGER, The Johns Hopkins University, Baltimore, Maryland
A. J. CLOUD, Chief Deputy Superintendent of Schools, San Francisco, California
R. L. LYMAN, School of Education, Chicago University, Chicago, Illinois
W. W. HATFIELD, Secretary of the National Council of Teachers of English, Chicago, Illinois
CHARLES S. PENDLETON, Professor of the Teaching of English, The George Peabody College for Teachers, Nashville, Tennessee
MRS. L. M. RUSSELL, Supervisor of Intermediate Grades, Chattanooga, Tennessee
JAMES M. GRAINGER, Department of English, State Normal School, Farmville, Virginia
PATTY SMITH HILL, Department of Kindergarten, First Grade Education, Teachers' College, Columbia University
WALTER BARNES, Department of English, Fairmont State Normal School, Fairmont, West Virginia
MAUDE MCBROOM, Supervisor of the Elementary School, University of Iowa, Iowa City, Iowa

MAY DAY—CHILD HEALTH DAY—1925

THE PURPOSE of the May Day Celebration is to focus attention upon our most precious national asset—our children. The tie between the child and all adult life is at once the strongest and the gentlest element in human nature. Greater sacrifices are made for children than for ourselves; greater happiness is derived from these sacrifices than from all the triumphs that personal success can bring. Our daily labors, whether in the home, or in the outside world of competition for material things, or even in the search for culture and for spiritual advancement, derive largely from the conscious or unconscious

impulse to cherish the child and to hold the child's affection and respect.

Lest, in the hurry and strain of life, we should ever forget these obligations, it is well for us to recall the child's bill of rights, which may be expressed as follows:

"The ideal to which we should drive is that there should be no child in America that has not been born under proper conditions, that does not live in hygienic surroundings, that ever suffers from undernutrition, that does not have prompt and efficient medical attention and inspection, that does not receive primary instruction in the elements of hygiene and good health."

It is for the reiteration of this truth, for the celebration of it until it shall have become a living fact, that we urge all people of good will to join in the celebration of May Day as Child Health Day.

(Signed) *Herbert Hoover.*

TWO HIGHLY CONSTRUCTIVE PAPERS

THE ARTICLES by Miss Hardman and Miss Broening, pages 121 and 131 are filled with constructive suggestions. They relate, too, in a most delightful way, to special days in April—Shakespeare's birthday on the twenty-third and Arbor Day on the twenty-seventh.

In her discussion of costumes for *A Midsummer Night's Dream*, Miss Hardman unfolds several fundamental principles relating to project activities, and group co-operation. The article has, therefore, not only practical merit, but theoretical value as well, to student teachers. Both Miss Hardman and Miss Broening give lists of books and materials to help teachers.

REVIEWS AND ABSTRACTS

BETTER EVERYDAY ENGLISH. By H. G. Paul. Chicago. Lyons and Carnahan. 1924.

"During the World War a certain popular song bore the refrain, 'I don't know where I'm going but I'm on my way.' These words not inaptly characterize the attitude of many teachers as they have marched in their campaign against bad English. They have failed either because they have no objectives or because they have not planned a vigorous, well-ordered, and continuous assault to gain distinct goals. Frequently they have entered the field as blind champions of better speech, striking out wildly wherever and whenever an error appeared, and accomplishing little or nothing of permanent value."

So begins one of the vital chapters of *Better Everyday English*, just completed by Dr. H. G. Paul of the University of Illinois and published by Lyons & Carnahan.

Four classes of readers will delight in Dr. Paul's illuminating monograph: teachers of English, students expecting to be teachers of English, any person interested in the preservation and inculcation of Mother Tongue, and all who enjoy an interesting discussion by an enthusiastic author.

The Illinois Association of Teachers of English has been pioneer in experimentation with Better Speech Week. Dr. Paul, as director of that association, has made intensive study of the ways, means, objects and results of those experiments. He has reached the logical conclusion that any good achieved from such an institution must be lasting. Therefore, he writes his recent book to show how the startling evidences of effective work initiated in Better Speech Week can be extended and perpetuated in Better Speech Year.

A glance at the table of contents reveals many new and some familiar guideposts for the encouragement of teachers of English, but they are so arranged that one's interest immediately carries one into the first chapter, *An Excellent Investment*, so modern in its approach, so unlike most pedagogical one-hoss shays that one looks again to see if he has made a mistake. In the spirit of this commercial age the initial inspiration is gained by an argument that better English means *Better Speech! Better Jobs! Better Amer-*

icans! So the first six pages give the neophyte a basis on which to orientate his work and lends his elders a distinctly current point of view.

The succeeding chapters are mostly new clay in the hands of an enthusiastic potter. They place the background of English teaching in the modern fact that the teacher's own knowledge and viewpoint determine the measure of his success. The point most emphasized and most important is that one may, nay *must*, not carry vague ideas of what speech habits he would correct: that those faults to be corrected must be definite in his mind and definite in the minds of the students; and that they must be sufficiently few in number to warrant continuous attack until the objective is accomplished.

And the author has catalogued every method under the shining sun which will be of use in such attack. No compilation of "Methods" I ever heard of can touch this encyclopedia of ways and means! From the first grade through the eighth he goes with his disciples: directs, warns, comforts, and encourages.

To read the book is a joy, to experiment with it would be joyful. I read bits of it to a class preparing for Normal and it mobbed me for my one copy. "If we can have books like that, we won't mind going to Normal at all!" they declaimed.

The chapter on Slang—The Language Jester—is worth the price of the book. From the sentence in which we are told that slang may "be called linguistic negligee" to the conclusion of "Don't be afraid of meeting slang fairly and squarely" the whole chapter scintillates with those notations and connotations which every 1925 teacher of English knows are true but has never had the nerve to state.

I believe, and the teachers to whom I have spoken agree, that Dr. Paul's *Better Everyday English* marks a turning point in the teaching of our language. If teachers will motivate their objectives within reach of their opportunities, as he suggests, and then use what they require of the almost unbelievable number of means which he offers—the deplorable condition of our speech will without doubt, be vastly improved.

EVA MITCHELL.

FROM THE PERIODICALS

A STUDY TO DETERMINE THE EFFECTIVENESS OF KINDERGARTEN TRAINING—The basis for the investigation was the question: Are good habits and intellectual growth promoted more effectively by kindergarten training? Tests were given children on entering and leaving kindergarten, first and second grade children were tested and scores of kindergarten and non-kindergarten children compared, second graders were tested and the same comparison made. Among other conclusions, this investigation revealed that children of the same chronological age make about the same scores on habit lists, regardless of the time they have been in school: but the kindergarten-trained child is better adjusted to formal school subjects at an earlier age than the child without kindergarten training.—Coleen M. Smith, *The Elementary School Journal* (March, 1925). Page 45.

JOURNALISM AND THE "REALITY STIMULUS"—This account of experience with a course in journalism in high schools holds interest for the English teacher in the elementary school also. The class almost conducted itself, was responsible to its own editors, its "stories" were corrected by its own copy readers; the class even kept its own records according to work accepted and published in the school paper.—Russell Paine, *The English Journal* (March, 1925). Page 193.

THE TREND TOWARD PROFESSIONALISM—An address delivered before the Pennsylvania State Education Association. Professionalism is defined as "joyous enthusiasm in work, constant reference to principles and continuous solving of varying problems. . . ." Professionalism in education is increasing. There is great need for leaders, but state leadership must have local support to be effective. Expenses for improving education must be met by a just and modern system of taxation.—Thomas H. Briggs, *Pennsylvania School Journal* (February, 1925). Page 333.

COMPOSITION INTERESTS OF JUNIOR HIGH SCHOOL PUPILS—A study of the papers of 46 junior high schools showed articles characterized by clear style and technical accuracy. General school news occupied the greatest amount of space in these papers, poetry, sec-

ond, then jokes, club news, stories and essays. Nature stories, accounts of personal experiences and civic topics received very little attention.—Mary Fontaine Laidley, *The English Journal* (March, 1925). Page 201.

THE SUPERVISOR'S JOB—Teachers, supervisors, and principals, members of an elementary education seminar, were asked to formulate what they considered to be the chief duties of a supervisor. The statements were classified into the following groups: inspiration and leadership, improvement of instruction and of curricula, evaluation of text material, mental testing, strengthening of teaching staffs.—Cyrus D. Mead, *Journal of Educational Method* (March, 1925). Page 270.

THE DOCTOR LOOKS AT BIOGRAPHY—Three recent biographies are reviewed. Ford Madox Ford reveals a little-known side of Joseph Conrad in a manner a little naive. Arthur Rimbaud, a French poet, who continues to be of interest despite the fact that his output of verse was very slight, is interpreted by Edgell Rickword, and an inadequate presentation of a most interesting character, Anatole France, is given by Lewis May.—Joseph Collins, *The Bookman* (April, 1925). Page 173.

HOW CAN WE LEAD CHILDREN INTO GOOD HABITS OF STUDY?—Good study habits include ability to find and define problems, ability to discover economically a solution to the problem, and the ability to use all available means for solution. Activities which encourage these habits in the first to the fifth grades, are recorded.—Mattie Louise Hatcher, *Journal of Educational Method* (March, 1925). Page 286.

"SCOTTY"—Terhune's stories of dogs are always interesting, and this should have a particular fascination for children. The article is beautifully illustrated from etchings by Marguerite Kirmse.—Albert Payson Terhune, *Nature Magazine* (April, 1925). Page 211.

COYOTE, THE PRAIRIE WOLF—Children will enjoy the story of Shep, the coyote puppy that was partially tamed. The article might serve to recall to pupils other animal stories.—William L. and Irene Finley, *Nature Magazine* (April, 1925). Page 233.

SHOP TALK

WHAT IS MAY DAY?

A MESSAGE has gone forth asking that on May Day the nation turn aside momentarily from the absorption of other affairs to that first of all concerns—its children. May Day marks the joyous celebration of a new season. Fitly it is chosen as a day to celebrate a new hope, which shall carry on from season to season, from year to year in a steady chain of progress—the hope of insuring to the children of this country their birth-right of health.

The shock and devastation of war welded the people of the United States in a spontaneous, sympathetic unity of effort for the protection of the children of Europe such as the world has never known, and the effects of that constructive, organized sympathy have been written into history, an unforgettable chapter of the war. They reacted in a great forward urge towards the protection of our own children. A torch was lighted within us which has not died down.

That outpouring of effort during four years of war was in involuntary mobilization. In May Day we ask for a voluntary mobilization—of all our forces for our own children. Not that they may be saved from hunger, but that they may be made impregnable to unnecessary disease and so safeguarded that they start life at the high level of health.

From 1914 to 1924 great progress has been made in reducing the physical handicaps and the disease hazards of children, and in establishing through an infinite number of channels the schools, health centers, playgrounds—the hope of positive health. Science has made brilliant discoveries which sweep back the enemies to life. The proof of this progress is clear in the saving of the lives of approximately 23 more babies under one year out of every thousand born in 1924 over those saved in 1914. In 20 years our infant mortality has been reduced by half.

A flame of hope has been flashed across the horizon of the oncoming generation. But what has been accomplished has been in irregular areas, results have been unequally distributed, science has been unable to make its discoveries generally available. We have, in short, had an aristocracy of health for children. In May Day we ask that the facts

of this inequality be measured, be thrown upon the screen of our national consciousness, that we may enter upon a democracy of health in which each child, no matter where born or how, may have a sound start in life and adequate protection through the years of growth. The day will be one for stock-taking by communities, in which they reckon the assets of protection and, examining into what other communities have done for their children, will be spurred to demand the best for their own and will set in motion the machinery to make that best possible.

In every great endeavor there is a psychological moment for the crystallization of scattered efforts on a national scale. May Day is the tocsin call for that national crystallization in the movement for child health. The impetus back of this movement has been growing and swelling over a long period. The moment has come to give it concentrated national expression and direction. The American Child Health Association, headed by Mr. Hoover, has sent forth the call for the celebration of May Day as Child Health Day.

That Association serves in the celebration merely as a central station of connection between all the forces concerned with the interests of children. It sits at a national switchboard and answers whatever calls come in, furnishes plans, suggestions, literature, links up forces that desire linking; but the call has been thrown out upon the air and it may be adopted by communities organizations, schools, individuals and translated into their own terms if they choose. The one great need is that attention shall focus upon the rights of children to health and ways and means of securing those rights. May Day is everybody's day, a rallying day for the children of the nation.

Already a widespread mobilization is under way and the throb of activity is started. Through cooperation between the executive head of the American Child Health Association and the State Departments of Health a chairman for the May Day celebration will be appointed for each State, and this chairman will cooperate with designated chairmen within individual organizations so that as nearly as may be all forces are linked up to develop May Day plans which will be as effective as possible in the local communities and will

serve to stimulate health activities throughout the year.

The strongest organized forces in the country are lined up already, to get behind the idea of May Day with their combined strength. The press stands ready to carry the message of the new hope of health for children, motion picture screens will flash it, the radio will carry into the homes a message which will be broadcast by the U. S. Public Health Service. The leading magazines of the country will emphasize the message of health for children, and such vital organizations as the General Federation of Women's Clubs, the National Congress of Parents and Teachers, the American Red Cross, the National Tuberculosis Association, the American Legion are standing back of the effort to make the day one deeply significant in results. Important commercial bodies, the value of whose cooperation was proven in the Belgian relief work during the war, have mobilized solidly to push the idea of May Day: such organizations as the Retail Dry Goods Association, which through their infants' wear departments, will issue three million publications of the Amer-

ican Child Health Association; the Retail Grocers' Association, the Laundrymen's Association; the American Institute of Baking, Milk Producers' Association, and others. With window displays, wrappers, exhibits, etc., those bodies, which are so closely linked with the home, will carry the message of May Day.

No one in this country who has at heart the good of children can well be spared from sharing in this celebration. Each effort, no matter how small, linked to other efforts, will help to make the chain stronger. We have had many national days, but usually they have been days of backward looking, of memorializing what has been. May Day is a day of looking forward, memorializing what shall be. It is a defense day to which no one can object, the defense of the rights of children, upon whom, sound of body and clear of vision, rests the future. Let us make it a day that shall be memorable in accomplishments which will leave their stamp on the future, helping to push the race onward and upward.

KATHERINE GLOVER.

AUBADE

From "Cymbeline"

William Shakespeare

HARK! HARK! the lark at heaven's
gate sings,
And Phoebus 'gins arise,
His steeds to water at those springs
On chaliced flowers that lies;
And winking Mary-buds begin
To ope their golden eyes:
With everything that pretty bin,
My lady sweet arise!
Arise, arise!

A SELECTED LIST ON TREES AND FORESTS

By the Forest Service, Washington, D. C.

TREE BOOKS

Arbor Day Manuals

- Kellogg, How to Celebrate Arbor Day. A. Flannagan Co., Chicago. 25 cents.
 Schauffler, Arbor Day. Moffat, Yard & Co., New York. \$1.
 Skinner, Arbor Day Manual. C. W. Bardeen, Syracuse, N. Y. \$2.50.

Park and Street Trees

- Fernow, The Care of the Trees in Lawn, Street, and Park. Henry Holt & Co., New York. \$2.
 Solotaroff, Shade Trees in Towns and Cities. John Wiley & Sons, New York. \$3.

General Reference

- Flagg, A Year Among Trees. Educational Pub. Co., Boston, \$1.
 Going, With the Trees. Baker & Taylor Co., New York. \$1.
 McFarland, Getting Acquainted with the Trees. The Macmillan Co., New York. \$1.50.
 Mosher, Fruit and Nut Trees. C. W. Bardeen, Syracuse, N. Y. \$2.
 Mosher, Oaks and Maples. C. W. Bardeen, Syracuse, N. Y. \$2.
 Mosher, Our Cone-Bearing Trees. C. W. Bardeen, Syracuse, N. Y. \$2.
 Rogers, Among Green Trees. A. W. Mumford, Chicago.

WOOD STRUCTURE AND WOOD-WORKING

- Boulger, Wood. Longmans, Green & Co., New York. \$4.20.
 Foster, Elementary Woodworking. Ginn & Co., Boston. 60 cents.
 Hough, The American Woods (Contains thin sections of various species of woods). Pub. by author, Lowville, New York. 13 vols. at \$5 each.
 Kellogg, Lumber and Its Uses, Radford Architectural Co., Chicago, Ill. \$1.
 Noyes, Wood and the Forest. Manual Arts Press, Peoria, Ill. \$2.

CONSERVATION

- Croneau, Our Wasteful Nation. Mitchell Kennerley, New York. \$1.

- Gregory, Checking the Waste. Bobbs-Merrill Co., Indianapolis, Ind. \$1.25.
 Mathews, The Conservation of Water. Small, Maynard & Co., Boston. \$2.15.
 Marsh, The Earth as Modified by Human Action. Chas. Scribner's Sons, New York. \$3.50.
 Pinchot, The Fight for Conservation. Doubleday, Page & Co., New York. 75 cents.
 Price, The Land We Live In. Small, Maynard & Co., Boston. \$1.50.
 Schwartz, Forest Trees and Forest Scenery. The Grafton Press, New York. \$1.
 Van Hise, The Conservation of Natural Resources in the United States. The Macmillan Co., New York. \$2.

FORESTRY PERIODICALS

	Per Year
American Forestry (formerly "The Forester"; "Forestry and Irrigation"; and "Conservation." Organ of American Forestry Association), Washington, D. C.	\$3.00
Forest Leaves (Organ of Pa. Forestry Assoc.), Philadelphia, Pa.	1.00
Journal of Forestry (Formerly Forestry Quarterly & Proceedings of Society of American Foresters), Washington, D. C.	4.00
North Woods (Formerly Minnesota Forester, Organ of Minnesota Forestry Assoc.), St. Anthony Park, Minn.	1.00

MISCELLANEOUS LEAFLETS AND PUBLICATIONS

- Babcock & Green, Tree Growing in the Public Schools, Circular 59, Agric. Experiment Sta., Univ. of California, Berkeley, Calif.
 Bentley, Methods of Determining the Value of Timber in the Farm Woodlot. Cornell Reading Courses, Farm Forestry Series No. 4. Pub. by N. Y. State College of Agriculture at Cornell Univ., Ithaca, N. Y.
 Blakeslee & Jarvis, New England Trees in Winter, Bul. 69, Storrs Agri. Experiment Sta., Storrs, Conn.
 Coulter & Horner, Key to the Genera of Native Trees and Shrubs. Privately published. Price, 20 cents. Lafayette, Ind.
 Fox, Tree Planting on Streets and Highways. Forest, Fish and Game Commission, Albany, N. Y.
 Goetz, Our Cone Bearers and Evergreens. Extension Bulletin, Dec., 1910, Agric. College, Ohio State Univ., Columbus, Ohio.

- Lazenby, How to Know Some Ohio Trees. Extension Bulletin, Nov., 1910, Agric. College, Ohio State Univ., Columbus, Ohio.
- Lazenby, What Trees Do. Extension Bulletin, Oct., 1908, Agric. College, Ohio State Univ., Columbus, Ohio.
- Levison, Studies of Trees, J. Wiley & Sons, New York.
- Maury, Native Trees of Kentucky. Kentucky Fed. of Women's Clubs, Louisville, Ky.
- Sponsler, Bud and Twig Key. Reprint from Univ. of Nebraska Forest Club Annual, Lincoln, Nebr.
- Tucker, Handbook on Conservation. Mass. State Fed. of Women's Clubs, Pub. by Geo. H. Ellis Co., 272 Congress St., Boston.
- Weed and Rane, The Evergreens. Issued by State Forester of Massachusetts. Boston.
- Weed and Rane, The Study of Trees in Our Primary Schools, Issued by State Forester of Massachusetts, Boston.
- Winkenwerder, Short Keys to the Trees of Oregon and Washington, University of Washington, Seattle. 25 cents.
- Keys for the Identification of Species**
- Apgar, Trees of the Northern U. S. American Book Co., N. Y. \$1.
- Collins & Preston, Key to New England Trees, Preston & Rounds Co., Providence, R. I.
- Lambeth, Trees and How to Know Them. I. F. Johnson Pub. Co., Richmond, Va. 60 cents.
- Manuals with Descriptions of Species**
- Brisbin, Trees and Tree Planting. Harper & Bros. N. Y. \$1.50.
- Britton, North American Trees. Henry Holt & Co., N. Y. \$7.
- Chase, Cone-Bearing Trees of the California Mountains. A. C. McClurg & Co., Chicago. 75 cents.
- Dame & Brooks, Handbook of Trees of New England. Ginn & Co., Boston. \$1.50.
- Emerson & Weed, Our Trees and How to Know Them. J. B. Lippincott & Co., Philadelphia. \$3.
- Hough, Handbook of the Trees of the Northern United States and Canada. Harper & Bros. New York. \$8.
- Huntington, A Study of the Trees in Winter. Knight and Millet, Boston. \$2.25.
- Jepson, Trees of California. Cunningham, Curtis & Welch, San Francisco. \$2.50.
- Jepson, Silva of California. Univ. of California Press, Berkeley, Calif. \$9.
- Keeler, Our Native Trees. Chas. Scribner's Sons, N. Y. \$2.
- Lounsbury, Guide to the Trees. Frederick A. Stokes & Co., New York. \$1.75.
- Mathews, Familiar Trees and Their Leaves. D. Appleton & Co., New York. \$1.75.
- Mathews, Field Book of American Trees and Shrubs, G. P. Putnam's Sons, New York. \$2.
- Newhall, The Trees of Northeastern America. G. P. Putnam's Sons, New York. \$1.75.
- Rogers, The Tree Book. Doubleday, Page & Co., New York. \$4.
- Rogers, Trees Every Child Should Know. Doubleday, Page & Co., New York. \$1.20.
- Sargent, Manual of Trees of North America. Houghton, Mifflin & Co., New York. \$6.
- *Snow, Principal Species of Wood. J. Wiley & Sons, New York. \$3.50.
- Schaffner, Field Manual of Forest Trees, R. G. Adams & Co., Columbus, Ohio.

*Contains also discussions of properties of woods.

THE DAISY BLOSSOMS on the rocks,
 Amid the purple heath;
 It blossoms on the river's banks,
 That threads the glens beneath:
 The eagle, at his pride of place,
 Beholds it by his nest.
 And, in the mead, it cushions soft
 The lark's descending breast.

The Daisy—David M. Moir.

THE ELEMENTARY ENGLISH REVIEW

C. C. Certain, Editor, 6505 Grand River Avenue, Detroit, Michigan

THE REVIEW is devoted exclusively to the teaching of English in elementary schools with emphasis upon the social well being of children:

I. As influenced by their study of—

1. Literature,
2. Silent Reading,
3. Oral Reading,
4. Dramatics,
5. Composition
6. Grammar,
7. Spelling.

II. As conditioned by—

1. The School Library,
2. Standard Tests,
3. Scientific Procedure for Experimental Teaching,
4. Social Values,
5. A More Effective Organization of Elementary Teachers of English.

Elementary School Teachers of English find THE REVIEW indispensable as a handbook in the classroom because it contains such articles as:

Dramatization in the Primary Grades.—*Susan W. Mowry.*

For Classroom Use in February: A Washington's Birthday Playlet.—*Louise Franklin Bache.*

A Story for St. Valentine's Day.—*Ethel Blair Jordan.*

Costumes for "A Midsummer Night's Dream."—*Maud R. Hardman.*

For Classroom Use in April "The Awakening of Spring": An Arbor Day Play.—*Mary L. Broening.*

Thought and Action in Composition: Forest Conservation.

For Classroom Use in May: "May Day Plays and Ways."—*Ethel Blair Jordan.*

"Make Way for the Queen of May"; Playlet.—*Louise Franklin Bache.*

Composition and the Composition Class.—*Elvira D. Cabell.*

The Correlation of Safety with English.—*Ida V. Flowers.*

Cultivating Skill in Sentence Building.—*Howard R. Driggs.*

Diagnosis of Spelling Difficulties.—*Ina H. Hill.*

Practical Exercises for Classroom Use: Silent Reading.—*Nila B. Smith.*

Silent Reading in the Elementary Grades.—*G. T. Buswell.*

Stage Craft for the Elementary School Teacher.—*George Styles.*

Teaching Written Composition in Rural School.—*Ruth Hendrickson.*

The Value of Oral Reading.—*C. R. Rounds.*

Children's Librarians subscribe to THE REVIEW for such articles as the following:

From the Poets to the Children.—*Joan Marcier.*

Illustrating Books for Children.—*Maud Peter-sham.*

Analysis of the Reading of a Child of Seven Years.—*Margaret Brabant.*

The Beginnings of an Elementary School Library.—*Martha Caroline Pritchard.*

Charles Boardman Hawes: An Appreciation.—*Marion Lovis.*

What I Aim at in My Books for Children.—*Padriac Colum.*

The Creation of Dr. Dolittle by Hugh Lofting.—*C. C. Certain.*

Encouraging Writers for Children.—*Frederic G. Melcher.*

International Friendship Through Children's Books.—*Clara Whitehill Hunt.*

World Friendship and Children's Literature.—*Hugh Lofting.*

Outdoors With Our Children.—*Clarissa Murdoch.*

Sea Poetry.—*Angela Broening.*

A Story Book Festival for Children's Book Week.—*Kennetha B. Schaal.*

What Children Read at Home.—*Clarissa Murdoch.*

What the Critics Say of Padriac Colum.—*C. C. Certain.*

Teaching Literature for a Fuller Experience.—*Sterling Andrus Leonard.*

Teaching Literature in the Grades.—*Orton Lowe.*

A Letter to the Children.—*Hendrik Willem Van Loon.*



*The
Artistic*

PREMIER *Small Grand Piano*

The high regard in which it is held by the musical public; its beautiful tone and handsome appearance make it an instrument you may well take pride in owning.

Far greater value than is told in its price of only \$625—pay monthly if you wish, a little at a time. The joy of possession can just as well be yours at once.

Grinnell Bros

Also exclusive Steinway representatives

Catalog sent you on request

Hdqrs., 1515-21 Woodward Ave.

40 STORES - 9 DETROIT BRANCHES